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# CD SPECIAL!

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**MARCH 31, 1990**

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FOR THE ARTS  
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## THE ESPRIT ORCHESTRA

Alex Pauk, Conductor

### CD SPECIAL!

March 31, 1990

Jane Mallett Theatre

## PROGRAMME

### CD SPECIAL!

(A PREVIEW OF ESPRIT'S  
FIRST COMPACT DISC)

#### Traces of Becoming\* (1986)

*Tomas Dusatko (Canada)*

An elegant, romantic work  
of great delicacy.

#### Ecstasy\* (1987)

*Chan Ka Nin (Canada)*

A lively exploration of joyous feelings.

\* *Originally commissioned by the Esprit Orchestra*

### INTERMISSION\*\* (20 minutes)

#### Echo Spirit Isle (1983)

*Alex Pauk (Canada)*

Exotic transformations of Indonesian  
gamelan (percussion) music for large orchestra.

#### Dream Rainbow Dream Thunder (1986)

*R. Murray Schafer (Canada)*

Mad King Ludwig's mist-enshrouded  
mountain castle inspires a grand orchestral  
tone poem.

### DON'T LEAVE YOUR SEAT AT THE CONCERT'S END!

\*\* *The end of the intermission is the last chance to drop off your "You Can Win" Quiz Cards at the Esprit/SOURCES table.*

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*After the draw you are cordially invited to have complimentary coffee and meet tonight's artists in the lobby.*

esprit

## Dear friends of Esprit:

Welcome to this special evening in the life of Canada's most exciting orchestra.

Many people — literally hundreds — work together to share with you an evening of this calibre.

The inspired composers provide the creative genius at the heart of it all. The interpretations of our dedicated and first rate musicians led by a sensitive conductor make the genius into sound.

The small hard-working staff of Esprit and a long list of volunteers, listed elsewhere in this programme, back up the artistic team.

Your Board wrestles with challenges artistic, administrative and financial. This, too, must be done to stay on the exciting track we're on.

The generosity of financial supporters and sponsors plays an important, enabling, role.

On this particular occasion, as we strive to build further links to the larger community, I would like to single out the advertisers in this programme.

The best way to thank them — and to boost Esprit — is to patronize their businesses whenever we can. They support us. Let's support them.

And you, the friend of Esprit, finally are the strongest reed the Orchestra has. Bring your friends to concerts, patronize the advertisers and spread the word.

See you next season!

Sincerely,



**Ellen Pennie**  
President of the Board

# Music today

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Elliott Carter	Nicholas Maw
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## PROGRAMME NOTES

### \* TRACES OF BECOMING Tomas Dusatko

**Composer's notes:** "In this brief orchestral work, several musical ideas are continually striving to become fully formed, emerging and transforming themselves, seeking their ultimate realization. *Traces* tries to present this aspect of 'becoming'; in effect, to capture in real time something of the actual (internal) compositional process itself. Conceivably, the work can perhaps even be perceived as a reflection and meditation upon its own 'becoming'."

\* Originally commissioned by the Esprit Orchestra

### TOMAS DUSATKO (born 1952)

Tomas Dusatko was born in Toronto and studied at the University of Toronto, Faculty of Music, where he received his B. Mus (75) and B. Mus (76) Degree in composition. Since being a finalist in the 1977 CBC National Radio Competition For Young Composers, he has gone on to receive several awards, among these, from CAPAC, the International Guitar Concours; and most recently, the International New Music Composers Competition (New York 1987) for *Traces of Becoming*.

His works have been performed and broadcast across Canada and in Europe by such artists as the Elmer Iseler Singers, Vladimir Orloff, Joseph Petric and major ensembles including New Music Concerts and Société de musique contemporaine du Québec. He has written on commission for the CBC, Array Music, University of Toronto Wind Symphony and Rivka Golani among others.

The compositions written before 1980 tend toward a more rigorous intellectual approach to form and content than more recent works. Clearly evident since then is a gradual trend toward a more intuitive and dramatic style of expression (*O Sancta Simplicitas* [82] For Baritone, Chorus, and Strings) and a prominent juxtaposition of free tonality and dissonance (*Gentle Madness* [84] For Soprano, Piano, Synthesizer and *Traces of Becoming* [86]).

New commissions nearing completion are *Dreamforms* for the Amadeus Ensemble and *Breath.Talking.Breath* for accordionist Joseph Petric. As well, *Traces of Becoming* will receive further performances by the Calgary Philharmonic Orchestra in November this year. This will be followed by a new work for the Dutch Ensemble, Duo Contemporain.







the esprit orchestra

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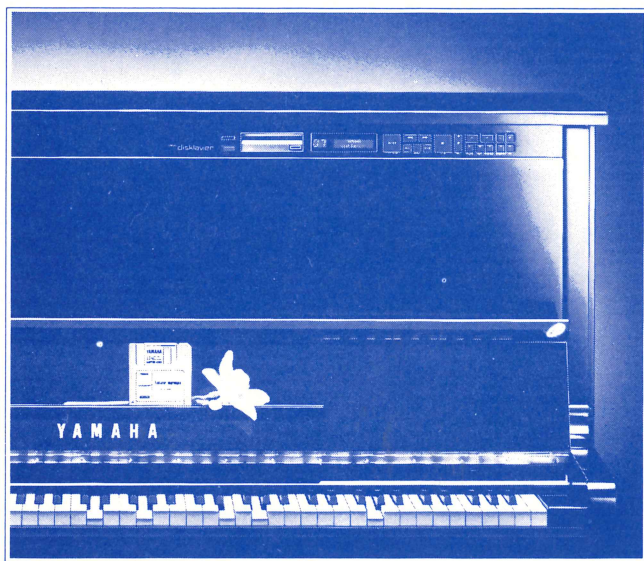
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## \* ECSTASY Chan Ka Nin

*Ecstasy* is dedicated to Alex Pauk, who also conducted the first performance of *The Daughter of Master Chin*, and whom Chan admires for his dedication to and adventuresome support of new music. The work was inspired by the composer's contemplation of the various states of ecstasy, from festive rejoicing to intimate, personal tranquillity. The musical language is simple and tonal. The challenge imposed by the composer is to create an extended work using only seven diatonic notes (as found in an Aeolian harp), as the composer felt that this would capture the feeling of purity and exaltation brought about by the various kinds of ecstatic experiences. The first inspiration for the piece came as a feeling of rushing jubilation. Later, other aspects such as the quiet feeling of ecstasy one might feel in communion with nature came to mind and these too are reflected in the music.

\* Originally commissioned by the Esprit Orchestra

### CHAN KA NIN (born 1949)

Chan Ka Nin was born in Hong Kong and moved with his family to Vancouver at the age of 15. He studied composition at the University of British Columbia with Jean Coulthard and Elliot Weisgarber. He completed a Master's and a Doctoral degree in music in Indiana University, where his teachers included Bernard Heiden and John Eaton. He currently teaches composition and theory at the University of Toronto.

Chan has written for a wide variety of media, including tape music as well as vocal, chamber and orchestral music. His works have received many prizes over the years both within Canada and abroad. His *String Quartet No. 2* of 1981, which was premiered by the Purcell Quartet in January 1982, was the top prize winning work of the International Composers' Competition held during the Budapest Spring Festival in 1982. It was performed in Budapest by the Kodaly Quartet and published by Editio Musica, Budapest. Among his other recent works are *Revelation* (1984) written for Orchestra London Canada, and *Nuage précieux* (1984) written for the Société de musique contemporaine du Québec. This year his commissioned work for the Manitoba Chamber Orchestra was premiered in March and a new work for clarinet and strings trio will be premiered in June in a Toronto Symphony Evening of Overtures.

In an interview Chan once stated, "I am always aware of my Oriental heritage. It is more apparent in one piece than another, but I do not intend to base my style on it exclusively." Some of his works inspired by the Orient include *The Daughter of Master Chin* (1976) for soprano and orchestra, which is a setting of an anonymous Chinese poem in English translation; *Foung* ("Wind") of 1978 for symphonic wind ensemble; and *Tai Chi* of 1985 for ten players and a Tai Chi artist.







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The Esprit Orchestra.

*Play on!*

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## ECHO SPIRIT ISLE Alex Pauk

**Composer's notes:** "There are two events which stimulated and then influenced the writing of *Echo Spirit Isle*. First of all, I undertook an in-depth study of Javanese gamelan music and had become fascinated by the vitality and richness of the genre. Secondly, I had finished reading Lyall Watson's wonderful book *Gifts of Unknown Things*, dealing with supernatural and exotic phenomena on an imaginary, isolated island in the Indonesian archipelago.

"The musical materials of the present work are based entirely on the 'pelog' and 'slendro' scales which form the basis of Javanese music. Furthermore, the device of rhythmically repeated group of notes is carried over from the gamelan. However, the piece is not intended as an imitation of the gamelan, but, rather, is designed to transform the essential qualities of that music into an orchestral experience with its own unique frame of reference."

### ALEX PAUK

Alex Pauk has been a leading exponent of new music in Canada since 1971. After graduating from the University of Toronto's Faculty of Music, he spent two years as a participant in the Ontario Arts Council's Conductor Workshop, then proceeded to Tokyo for further studies at the Toho Gakuen School of Music.

Both as a composer and a conductor he has been deeply involved with bringing new music into being. In his role as a founding member of such groups as Array and Days, Months, and Years to Come, he developed the skills and philosophy which led to his starting the Esprit Orchestra as a primary force in the presentation of new Canadian music for orchestra.

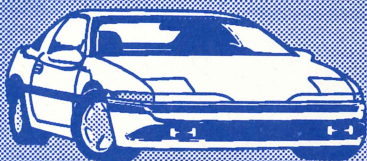
In June of 1986 he conducted the National Arts Centre Orchestra in a programme of Canadian music as part of the Now Series in Ottawa, and in October of the same year he was artistic director and conductor of the Satori Festival in Winnipeg.

Pauk's own orchestral compositions have been widely performed. He has written music in many genres including concert music, film scores, radiophonic montages and music theatre. Through his world-wide travels he not only brings diverse influence to his own creations, but he is also able to search out music by foreign composers for presentation to Canadian audiences. At present Pauk lives in his native city, Toronto, and freelances as a composer and conductor in addition to being the Music Director of the Esprit Orchestra. He is also Past President of the Canadian League of Composers.





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## DREAM RAINBOW DREAM THUNDER

R. Murray Schafer

**Composer's notes:** "*Dream Rainbow Dream Thunder* is a fantasy for orchestra, derived, for the most part, from a single evening's improvisation on the piano. Although I am not a pianist, I sometimes improvise for relaxation, especially late at night. These reveries are in past musical styles; they rarely generate new ideas for compositions. Occurring just before sleep, they often display the characteristics of dreams: rapid fluctuations of mood, sudden shifts of focus and few, if any, repetitions of material.

"On the occasion when I improvised what I subsequently notated as this piece, I was living in Switzerland. I had just returned from visiting Neuschwanstein, King Ludwig's castle in the Bavarian mountains. Rain and mist shrouded the mountain as my friend and I hiked up to pay our respects to this strange edifice, conceived out of love for the music of Wagner. Wagner is detectable in my improvisation, but so are the styles of other composers. I don't think it matters much. *Dream Rainbow Dream Thunder* joins yesterday with days of long ago and tomorrow with days that will never be."

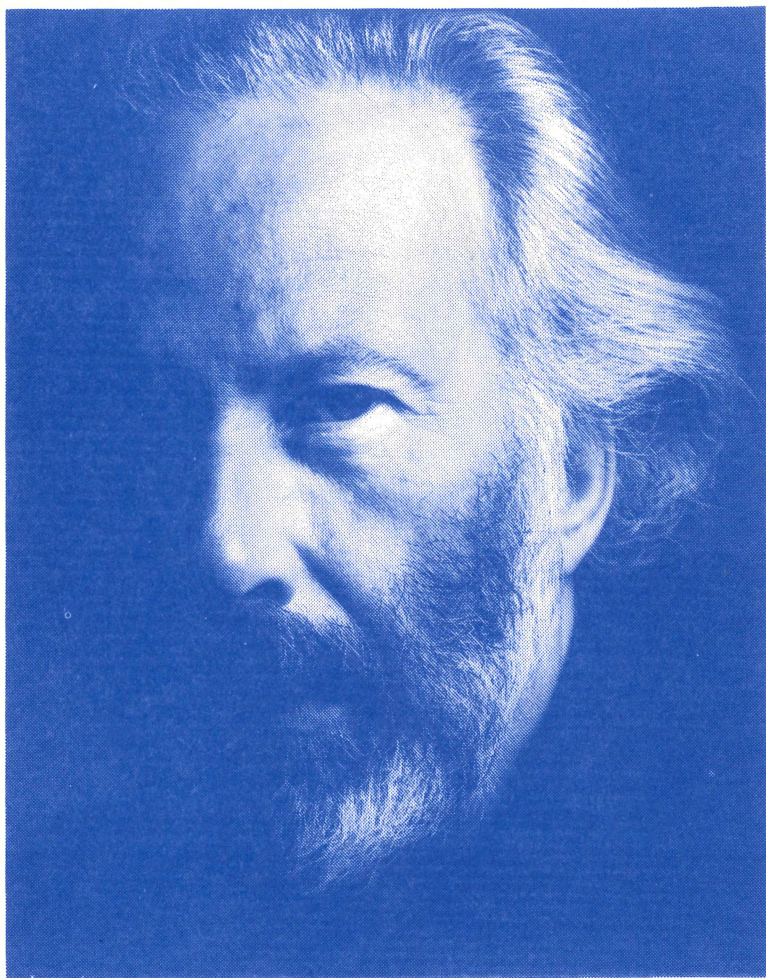
*Dream Rainbow Dream Thunder* is dedicated to Toru Takemitsu and was commissioned by the National Youth Orchestra of Canada.

### R. MURRAY SCHAFFER (born 1933)

R. Murray Schafer was the first winner of the international Glenn Gould Prize. Through his diverse musical and performance projects Mr. Schafer has revealed himself to be an outstanding creator with the ability to communicate important artistic, environmental and social messages. His talent comes to life not only in music but also in poetry, prose, educational materials, graphic art, theatre and performance art. These art forms are often integrated in large works such as *Princess of the Stars*, *Ra*, and *The Greatest Show on Earth* which are intended to lure large audiences out of the concert hall into situations where Schafer's artistic provocations have a fresh impact.

The appreciation of Mr. Schafer's work around the world continues to grow and his list of prizes increases (Honneger Prize, France; Leger Prize, Canada; and Glenn Gould Prize, International). Schafer continues to maintain a prolific output of new works. Premieres were recently given of his *Fifth String Quartet* and a *Concerto for Guitar and Orchestra*. For Esprit's 1990-91 season, Mr. Schafer has been commissioned to compose a new work for the Esprit Orchestra.







## PROFILE OF YOU, THE ESPRIT CONCERT-GOER

### WHAT ARE YOU LIKE?

Curiosity is what makes you, the Esprit concert-goer, tick. "Curious," 80% of you say, "describes me well." You're also sensitive, enthusiastic, cultured and in equal parts spontaneous, sociable and daring.

The overwhelming reason you attend Esprit concerts is to experience something new (99% of you say this is "very important" or "somewhat important"). You want to hear compositions never heard before. You want to hear performers you haven't heard before.

It's also very important for you to be moved emotionally.

These are some of the findings based on your excellent response (see "enthusiastic," above) to Esprit's first-ever audience questionnaire distributed at the Nov. 20 concert. More than half of you filled out the 21-question survey that evening.

**"Well presented ... relaxed ... interesting ... professional. Keep up the good work!"**

### WHO ARE YOU?

More than four out of ten of you are female, and almost six out of 10 are male (don't worry, you add up to 100 per cent).

Your age? Fifty-two per cent of you are 35 to 64 years of age, 30% are 25-34, 14% 20-24, 6% 15-19, 4% 65+ and 1% under 14.

**"The Esprit Orchestra is my favourite reason for living in Toronto."**

Occupationally, those of you who are professionals and students are tied at 26%, with managers on your heels at 21%. Then it's academics (13%), retired (4%) and homemakers, government employees and clerical tied at 2%, with one factory worker (hi, there) in sole occupation of 1%.

Educationally, an impressive 41% of you have more than one degree, 39% have completed university, 13% high school, 5% community college and 2% elementary school.

Your household income, in the case of 55% of you, is in excess of \$50,000 annually. So buy a glass of wine at intermission for someone among the 12% in our lowest income category, who earn less than \$10,000 annually.

In between are 8% making \$40-50,000, 12% \$30-40,000, 7% \$20-30,000 and 6% \$10-20,000.





## WHAT INTERESTS YOU?

Sixty-three per cent of you play an instrument. Sixty-two per cent of you attend classical music concerts more than five times annually. Also more than five times a year, 61% of you use a library, 51% attend Hollywood movies, 38% attend concerts of 20th Century music, 35% view non-USA foreign films, 30% go to large art galleries (and the same percentage to live theatre) and 22% walk through the doors of museums.

Most of your open-ended comments praise the orchestra and encourage it to "keep up the good work."

You asked for subscription forms earlier (they're available in the lobby this evening), longer intermissions (tonight's is 20 minutes). You asked Esprit to "play some pieces again to ensure their survival" (all tonight's pieces are replays) and for more information on the composers and music (there's more than usual in this program).

**"I attend the Esprit Orchestra to be intellectually stimulated and to be informed of the current repertoire. I want to hear new works, particularly by Canadian composers."**

Esprit is working to respond to your enthusiasms and criticisms. Esprit asks you, for your part, to get more involved. Help the orchestra provide more of what you want and help it introduce this exciting new music to more and more people like yourself. Offer a little of your time or expertise. You'll feel good you did.

## AN INTERPRETATION OF AUDIENCE SURVEY RESULTS

You not only want to be on the first ship into uncharted musical waters, you want to be at the bowsprit, occasionally drenched by the spray of musical surprises, to lick the salt notes on your lips.

With Captain Pauk at the helm, you want to be aboard the good ship Esprit as she cuts forward through waves of chords and the splashing whitecaps of new tones.

And you also want to be there when the orchestra sails into placid compositional waters, even drifting lazily into a sultry sonic sunset.

You want to be there when the Esprit lashes up to the ship of another art form.

And you know that ultimately the good ship Esprit can ... fly.

— B.Z.



# THE ESPRIT ORCHESTRA

March 31, 1990, Jane Mallett Theatre

**Conductor and Music Director:** Alex Pauk

<b>Flute</b>	Douglas Stewart Christine Little Shelley Brown	<b>Piano</b>	John Hess
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<b>Clarinet</b>	Gwilym Williams* Richard Thomson Greg James	<b>Violin II</b>	Diane Tait Ronald Mah Marie-Paule Parcells Yakov Lerner Janie Kim Joanna Zabrowarna
<b>Bassoon</b>	Jerry Robinson William Cannaway Steve Mosher	<b>Viola</b>	Douglas Perry Valerie Kuinka Sylvia Lange Beverly Spotton
<b>Horn</b>	Joan Watson Robert McCosh Jennifer Wilson Gary Pattison	<b>Cello</b>	Paul Widner Janet Kuschak Elaine Thompson Tim McCoy
<b>Trumpet</b>	Neil Balm Ray Tizzard Robert Sutherland	<b>Bass</b>	Roberto Occhipinti David Young Robert Speer
<b>Trombone</b>	Robert Ferguson Dave Archer Herb Poole		
<b>Tuba</b>	Scott Irvine		
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Eugene Kash  
Eli Kastner  
Inta Kierans  
Gene Kinoshita  
Dr. Lothar Klein  
Marville Koffler

Dr. Peter Paul Koprowski  
Veronika J. Krausas  
Gordon Kushner  
A. Leblanc  
Monica Leiher  
Yakov Lerner  
Ruth Lewarne  
Tom Lewis  
Patrick F.K. Li  
Brian Loreto  
Jean Lyons  
Lillian Ma  
Robert MacMillan  
Boniface Malowany  
R. Mann  
Debra McDaniel  
Donna McPhail  
Karolyn K. Menzies  
Henry Mutsaers  
C. Norcross  
P. O'Brian  
Constance Olsheski  
K. Oswell  
David Partridge  
Thomas and Jennifer Payne  
Ellen Pennie  
John Pennie  
William Poole  
Penny Potter  
Anita Provaznik  
Charlene Rausch  
Jeff Rintoul  
Dorothy Robertson  
Hugh Robertson  
M. Rock  
Robin Roger

Chris Rogers  
Paul Saltzman  
Patricia Sauerbrei  
Hildegard Schmidt-Malo  
Tom Sheridan  
I. Siegel  
Murray D. Skuce  
Elaine Solway  
Barbara Chilcott Somers  
Amy Stewart  
Frankish Styles  
Andrew Styrmø  
B. Subramaniam  
John Sutherland  
Norman Symonds  
G Taylor  
Geoffrey Edward Taylor  
Jeremy Magee Taylor  
William Terry  
Gillian Tooke  
Vincent Tovell  
J. Troy  
I. Turin  
Margaret Van Eerdewijk  
John Warden  
John Weinzwieg  
Lola Weisstub  
William Welbourne  
Harriet Bunting Weld  
Jim Westaway  
K. Wilson  
Moirá Wylie  
Paul de Hueck  
Daniel ffolliott  
Barrie Zwicker

## VOLUNTEERS

Angela Chan  
Gilbert Chan  
Thomas Chan  
Jacqueline Chan  
Venus Chan  
Laura Davis  
Keith Denning  
Sophie Donovan  
Susan Ducet  
Janet El-Naghi  
Leslie Hall  
William Hodge  
Vincent Ip  
Veronika J. Krausas

Ching Tien Lo  
Monty Lo  
Karen Louie  
Joyce Luke  
Peter Mak  
Elizabeth Martha  
Justine McIntyne  
Christine Moroz  
Chesky Neceski  
David J. Novak  
Micky Oostrá  
Barb Pauk  
James Pauk  
Jenny Pauk

Ron Pauk  
Jo Penney  
Anita Provaznik  
Jeff Ryan  
Graham Sanders  
Tom Sheridan  
Murray D. Skuce  
Jeff Smith  
Martha Warnes  
Garnet Willis  
Robert Wylie  
Pamela Yuen  
*SOURCES' staff*

## ODES

Music is well said to be the speech of angels.

— Carlyle, *Essays*

---

And music too — dear music! that can touch  
Beyond all else the soul that loves it much —  
Now heard far off, so far as but to seem  
Like the faint, exquisite music of a dream.

— Moore, *Lalla Rookh*

---

Music, the greatest good that mortals know,  
And all of heaven we have below.

— Joseph Addison, *Song for St. Cecilia's Day*

---

All art constantly aspires towards the condition  
of music.

— Walter Horatio Pater, *The Renaissance*

---

Music is the universal language of mankind.

—Longfellow, *Outre-Mer*





## TO MUSIC

Therefore the poet did feign  
That Orpheus drew trees, stones, and floods;  
Since nought so stockish, hard, and full of rage,  
But music for the time doth change his nature.  
The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, strategems, and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus:  
Let no such man be trusted.

— Shakespeare, *The Merchant of Venice*

---

Where light and shade repose, where music dwells  
Lingering —and wandering on as loth to die;  
Like thoughts whose very sweetness yieldeth proof  
That they were born for immortality.

— Wordsworth, *Ecclesiastical Sonnets*

---

The music in my heart I bore,  
Long after it was heard no more.

— Wordsworth, *The Solitary Reaper*

## COMING ATTRACTIONS

OCTOBER 20, 1990

### OBSESSION (Schumannla)

**GUEST ARTIST:** Maureen Forrester, Contralto

A programme of music by modern composers who have based one of their pieces on aspects of Robert Schumann's music or life, or have transformed something of Schumann's in a way to make it seen and heard through twentieth-century eyes and ears. Full theatrical features will be developed for a performance by Maureen Forrester of R. Murray Schafer's *Adieu Robert Schumann*.

**Adieu Robert Schumann**  
for contralto and orchestra

R. Murray Schafer (Canada)

**Symphony for Wind Instruments**  
Movement  
Schumann's Madness  
The Hunt  
Prologue

Marius Constant (France)

**Scenes from Schumann**

Robin Holloway (U.K.)

NOVEMBER 24, 1990

### GRAND BAMBOULA

**GUEST ARTISTS:** Robert Aitken, Flute  
Douglas Stewart, Flute  
Christine Little, Flute

This programme gets its title from Charles Wuorinen's piece of the same name and reflects some fun, upbeat and cross-over aspects to be found in today's new music. (The Bamboula is a type of Creole dance.)

**Grand Bamboula**

Charles Wuorinen (USA)

**Una Breve Storia D'Estate**  
for three flutes and orchestra

Frederic Rzewski (USA)

**Concerto for Flute and Orchestra**

Lukas Foss (USA)

**From the Eye of the Wind**

Norman Symonds (Canada)

**Vanishing Points**

John Rea (Canada)



FEBRUARY 2, 1991

## **STARS ESPRIT**

Esprit's third programme of the season will be made up of works which provide special opportunities to highlight the superbly talented individuals that make up Esprit's core of orchestral players.

**The Proximity of Mars**

Rodney Sharman (Canada)

**Commissioned Work \***

Owen Underhill (Canada)

**Sincronie II**

Stefan Niculescu (France/Romania)

**The Geometry of Tones**

Rodion Shchedrin (USSR)

MARCH 7, 1991

## **HARMONY – COSMOS**

This programme draws from the full orchestral colour palette in its presentation of tone poems.

**Harmony**

Andrej Panufnik (U.K.)

**Cosmos**

Alex Pauk (Canada)

**Commissioned Work \***

R. Murray Schafer (Canada)

**Commissioned Work \***

Andrew MacDonald (Canada)

*\* World premiere*

---

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# COMING ATTRACTIONS

**SATURDAY, JANUARY 20, 1990**

JANE MALLET THEATRE

ST. LAWRENCE CENTRE, 8:00 PM

## REEDS! REEDS! REEDS!

Joseph Macerollo, *Accordion*

Lesley Young, *Oboe*

David Waterhouse, *Highland Bagpipes*

- \*\* **Concertante in moto perpetuo** (1983) Simon Bainbridge (UK)
  - an energetic, driving showpiece for Esprit's Principal Oboist
- \*\* **The Frescoes of Dionysios** (1981) *Rodion Shchedrin* (USSR))
  - Esprit performs the enchanting music of this important Soviet composer for the first time
- \*\* **Spur** (1975) Arne Nordheim (Norway)
  - a most important concerto for the accordion in the hands of a master performer
- An Orkney Wedding, With Sunrise** (1985) *Peter Maxwell Davies* (UK)
  - a Scottish picture-postcard in music, with piper in full regalia

**SATURDAY, MARCH 3, 1990**

JANE MALLET THEATRE

ST. LAWRENCE CENTRE, 8:00 PM

## CANADA/UK!

*Douglas Perry, Viola*

- Far Calls. Coming, Far!** (1988) *John Burke* (Canada)
    - an impeccably written work depicting dramatic calls over a frozen landscape
  - \*\*\*\* **Freewheeling/Free Choice/Freedom** (1989-90) *Gary Hayes* (Canada)
    - a World Premiere drawing on African drum rhythms
    - through music, the composer comments on current events in South Africa
  - \*\*\*\* **Peregrine** (1989-90) *John Beckwith* (Canada)
    - Esprit's Principal Violist appears as soloist in this World Premiere of an unusual concerto combining theatre and music
  - \* **At First Light** (1982) *George Benjamin* (UK)
    - a piece created by Britain's youngest superstar composer inspired by Turner's painting "Norham Castle: Sunrise"
-

**SATURDAY, MARCH 31, 1990**

**JANE MALLET THEATRE**

**ST. LAWRENCE CENTRE, 8:00 PM**

## **CD SPECIAL!**

(A PREVIEW OF ESPRIT'S FIRST COMPACT DISC)

- # \*\*\* **Traces of Becoming** (1986) *Tomas Dusatko* (Canada)
  - an elegant, romantic work of great delicacy
- # \*\*\* **Ecstasy** (1987) *Ka Nin Chan* (Canada)
  - a lively exploration of joyous feelings
- # **Echo Spirit Isle** (1983) *Alex Pauk* (Canada)
  - exotic transformations of Indonesian gamelan (percussion) music for large orchestra
- # **Dream Rainbow Dream Thunder** (1986) *R. Murray Schafer* (Canada)
  - mad King Ludwig's mist-enshrouded mountain castle inspires a grand orchestral tone poem

\*\*\*\* Commissioned by The Esprit Orchestra/World Premiere

\* Toronto Premiere

\*\*\* Originally commissioned by The Esprit Orchestra

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# What Esprit Means to Me

(or "A Sponsor's Delight")

I need my ration of musical passion  
Lots of spice in my musical life  
My folk and Baroque, my fix of Hendrix  
My marching band, bugle and fife.

But after the Orford has shown that it's willing  
Esprit comes through as the most fulfilling

Yes, after the boogie and Lombardo, Guy  
Esprit's still the group that leaves me most high.

---

I clap my hands to the old big bands  
And adore Bach's B Minor Mass  
I give many figs for E. Power Biggs  
And the riffs of our own Boss Brass.

But after the Bartok and after the Liszt  
Esprit is the group that leaves me most blessed

Yes, after the music's all penned and all played  
Esprit's are the notes from which history is made.

---

I certainly can't miss Gregorian chant  
Or the sounds of Anton Kuerti  
The lute and the flute and the Sweet Patoot  
Throat singing, that Inuit rarity.

But after the ragtime and after the stride  
It's Esprit that warms with inordinate pride

Yes, after my CD by Bernstein is signed  
Esprit's still the group that most stretches my mind.

---

There's music balletic and music prophetic  
That I want to open my ears to  
There are show tunes and low tunes and early motets  
And the drums of the Cree and the Sioux.

But after my Oscar and Oliver Jones  
Esprit is the group that I feel in my bones

Yes, after the Hewitt and the Yo-Yo Ma  
Esprit is T.O.'s most **composed** orchestra.

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